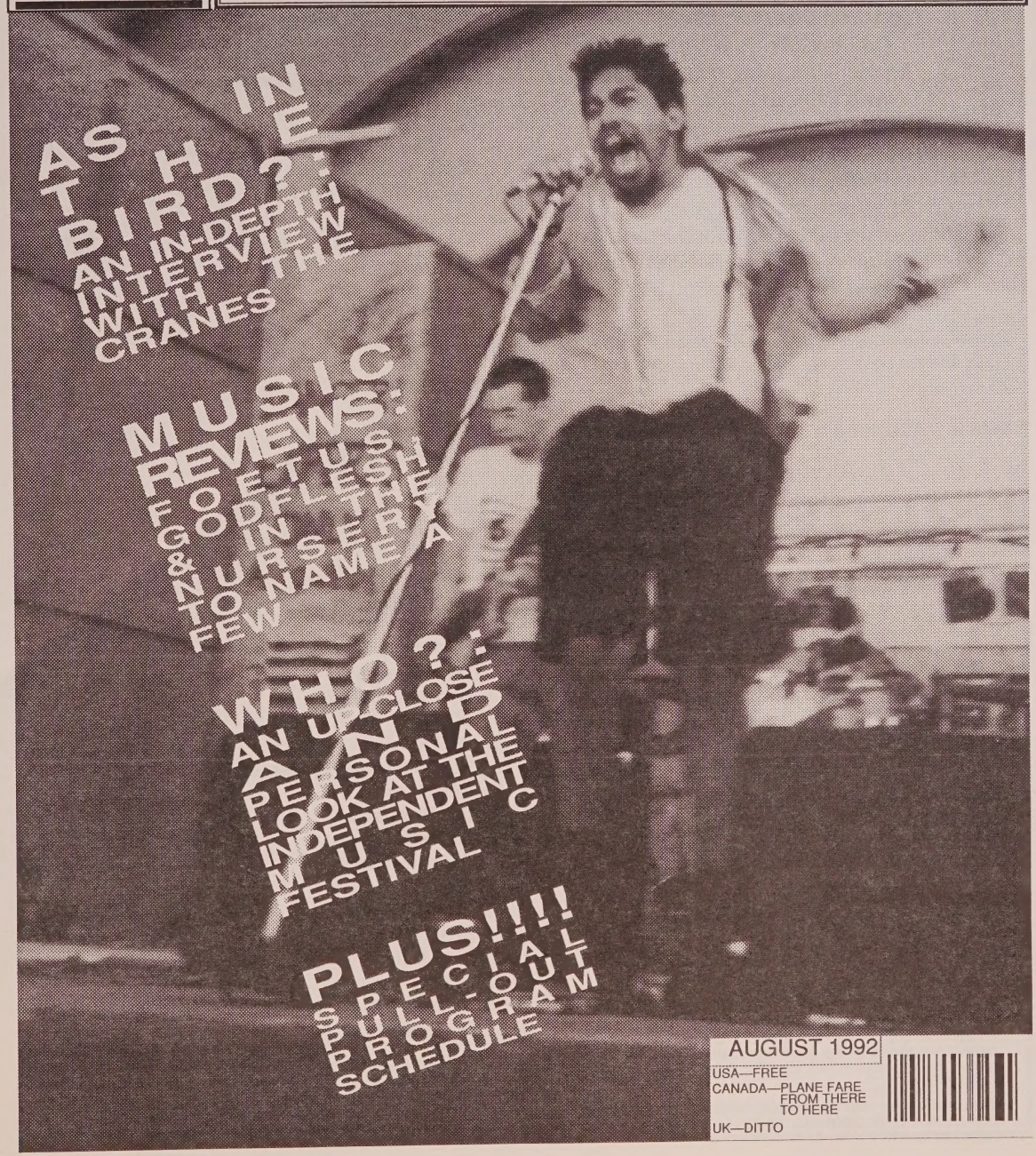
KTSB
STUDENT RADIO FOR AUSTIN

THE CALL LETTER

THE RAG FOR ALTERNATIVE RADIO, MUSIC AND AUSTIN LIFE



AS THE BIRD?:
AN IN-DEPTH INTERVIEW WITH THE CRANES

MUSIC REVIEWS:
FGN&NT
GOD FLESH
IN THE NURSERY
FOR A FEW NAMES

WHO?:
AN UP CLOSE AND PERSONAL LOOK AT THE INDEPENDENT MUSIC FESTIVAL

PLUS!!!!
SPECIAL PULL-OUT PROGRAM SCHEDULE

AUGUST 1992

USA—FREE
CANADA—PLANE FARE FROM THERE TO HERE
UK—DITTO

KTSB 91.7 cable FM
Student Radio for Austin

Station Manager: Robert A. Zimmer II
Business Manager: Robert A. Zimmer II
Program Directors: Russ Riddle & Daron White
Operations Director: Joey Edwards
Technical Director: Mike Pirtle
DJ Director: Rod Morris
Music Director: Craig Koon
News Director: Tina Sekin
Sports Director: Tom Jankowski
Production Director: Angela Johnson
Community Affairs Director: Laura Pierce
Public Relations Director: Andrew Gosnell
Underwriting Director: Todd Hutchison
Fund-raising Director: S. Grant Babb
Broadcast Advisor: Andrea Morrow

KTSB is the student-run alternative radio station serving Austin and the community, based at the University of Texas at Austin.

MAILING ADDRESS:

KTSB
P.O. Box D
Austin, TX 78713-7209

Business Phone	Request Line
(512) 471-5106	(512) 471-KTSB

THE CALL LETTER

1992 KTSB/TEXAS STUDENT PUBLICATIONS

Editor: Mark Gardner
Assistant Editor: Mark Gardner
Staff:
Andrew Gosnell
Daron White
Robert Zimmer
Craig Koon
Russ Riddlel
Joy Adams
The KTSB staff

***The Call Letter** is published every once in a while by KTSB Student Radio For Austin. The opinions expressed herein are those of the individuals and do not necessarily reflect the opinions of KTSB, TSP, the University of Texas or anyone else.*

***The Call Letter** welcomes submissions of copy or art. Call or write KTSB for more information.*

KTSB summer's topless 39

The following is a list of what bands the DJs at KTSB played most often this summer. It is not a playlist, per se, since we here at KTSB don't force our DJs to play from a computerized list of songs.

1. Pain Teens ★ LOCAL ★
2. Ed Hall ★ LOCAL ★
3. Seaweed
4. Various Artists – Virus 100
5. Basehead
6. V/A – Manifestation - Volume II ★ LOCAL ★
7. Pavement
8. Beastie Boys
9. Monomen
10. Desmond Dekker
11. Presidents ★ LOCAL ★
12. Cherubs ★ LOCAL ★
13. L7
14. Eric B. & Rakim
15. V/A – Reggae for Kids
16. Gories
17. Urge Overkill
18. X-Clan
19. Cows
20. Helmet
21. Love Battery
22. Fastbacks
23. Dim Stars
24. Daisy Chainsaw
25. God is My Co-pilot
26. 3Ds
27. Soul II Soul
28. Del the Funkee Homosapien
29. Brent Lewis
30. S.J. Berenstein
31. Monks of Doom
32. Clara Rockmore
33. Chemical People
34. Rise Robots Rise
35. LeRoi Brothers ★ LOCAL ★
36. King Jammy - Vol. II
37. Grifters
38. Paint ★ LOCAL ★
39. Balloonatic ★ LOCAL ★

Bands wishing to submit demos for review and possible airplay should mail them to the address in the left hand column, Attn: Craig Koon, music god.

Contents

Station Manager's Note — 4

Get the latest word on what's going on in the realm of KTSB straight from the horse's mouth. (no offense)

Interview — 5

Cranes is a band. A good band. A band so good we decided to honor them in the illustrious pages of this publication.

Feature — 6

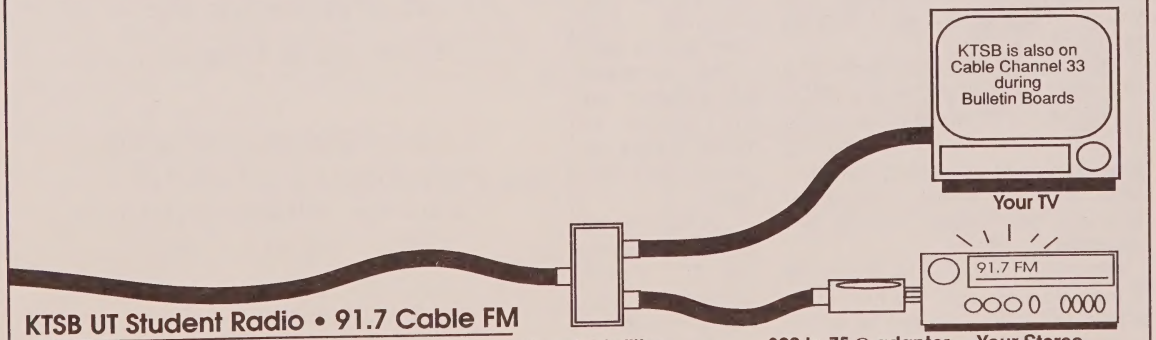
"So tell me, what'd you do this weekend?" "Well, I went to Dallas to watch a lot of really obscure bands play in this really great festival." "That's nice."

Music Reviews — 8

Not only does KTSB play great music on the air, we write about it, too.

You may find yourself asking, "My, what is this strange yet somehow appealing diagram I see at the bottom of the page." You may not.

What you see below is the simple, easy-to-follow instructions of how to hook up KTSB. You see, because of certain events (*see Station Manager's Note*) KTSB only broadcasts via Austin Cablevision. So in order to hear the relaxing noise and screams of KTSB you first have to hook up your cable to your radio. Now for those of you overwhelmed by the complexity of the process, please, call us at 471-5106 and we'll be happy to walk you through the process. OR you can call Austin Cablevision at 448-1000 and I'm sure they can answer any inquiries. What's that? You say you don't have the equipment? Never fear. We've taken steps to help you. (*see back cover*) So go ahead and tune in 91.7 on your stereo dial and crank the pure, throbbing energy of the world's most dangerous radio station through you speakers until they pound like a pit and catch fire "with their sheer power." (*see Feature*)


KTSB is also on Cable Channel 33 during Bulletin Boards
Your TV
91.7 FM
KTSB UT Student Radio • 91.7 Cable FM
Request Line 471-KTSB • Office Line 471-5106
Coaxial Splitter
300 to 75 Ω adapter
Your Stereo

Station Manager's Note

"A vision without a task is but a dream; a task without a vision is but drudgery; a vision and a task are the hope of the world."

—anonymous

The year is 1987. The vision: a student-run radio station at the University of Texas, getting on cable FM. The task: students cutting through miles of red tape, indifferent bureaucracy, and putting in thousands of hours of time. April 11, 1988: KTSB begins cablecasting on 91.7 cable FM, finally giving Austin and UT what they deserved. A victory for everyone.

The year is 1992. The vision: taking the finest radio station in Austin and getting it from cable to 91.7 FM. The task: swallowing some pride and working out a compromise with Austin Co-Op Radio ("KOOP"), and unfortunately ... students cutting through miles of red tape, indifferent bureaucracy, and putting in thousands of hours of time.

August 4, 1992: A compromise to share 91.7 FM reached by a negotiating teams from KTSB and KOOP is rejected by the Texas Student Publications (TSP) Board. A travesty of justice, but for those of us with perseverance, a mere setback.

WHOA! Is your head spinning yet? One would never have thought that after waiting through years of inaction by the FCC and bloody warfare between KTSB and KOOP, one hot summer could change it all. Let me, your ever-lovin' Station Manager, tell you all what's been shakin' the past two months.

On June 25, the FCC ordered a timeshare between KTSB and KOOP as follows: KTSB would broadcast on 91.7 FM Tuesdays, Thursdays, Saturdays, and alternating Sundays, and KOOP would broadcast Mondays, Wednesdays, Fridays, and alternating Sundays.

Obviously, this puppy went over like a lead balloon. For the first time, KTSB and KOOP agreed on something: the judge's timeshare order sucked. Fortunately, the FCC allows groups in this situation to work out arrangements better suited to their wishes. So we at KTSB said, let's see what we can work out.

On July 2, I asked the TSP Board to let myself and two other UT officials begin negotiations with KOOP to, yes, share the frequency. Indeed, I and many others felt the time for Cold War mentalities was past. Not that I feel our effort to get the whole frequency was a wasted one, mind you—but the fact is that the FCC decided, wrong or right, to say: "OK, kids. You're gonna have to share it fairly, 50-50." And the TSP Board voted that negotiations should commence.

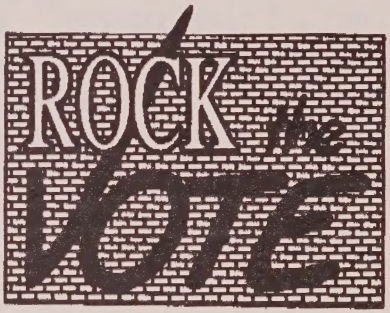
After two weeks of ugliness, hair-pulling, bickering, and general unpleasant times, the negotiating teams for KTSB and KOOP actually came to a compromise, and agreed to split the frequency as follows: KTSB on every day from 7PM to 8AM, and KOOP on every day from 8AM to 7PM.

Unfortunately, the TSP Board rejected the proposal on August 4 by a close vote. And in the meantime, appeals of the original FCC decision had been filed by both sides, laying the groundwork for six months to three years of more legal battles.

As luck would have it, however, the TSP Board showed its commitment to compromise by passing my recommendation to reconstitute the KTSB negotiating team with more favorable student representation and try to negotiate a more acceptable timeshare. On August 11, we contacted KOOP, who informed us that they would be willing to try again. So when KOOP representatives return from Mexico in mid-September, we'll kick this sucker around again, twist the TSP Board's arm a little harder (maybe break it?), and hopefully go on air a few months after.

In the meantime, enjoy our Fall 1992 program schedule, fight the power (Lord knows we at KTSB have to!) and register to vote the bastards out of office, whoever they may be.

ΙΧΘΥΣ, baby.



You have until October 4th to register for the November Election.

Look for **Rock the Vote** at live music shows throughout Austin. Volunteers will register you on the spot.

To volunteer, call 495-9767

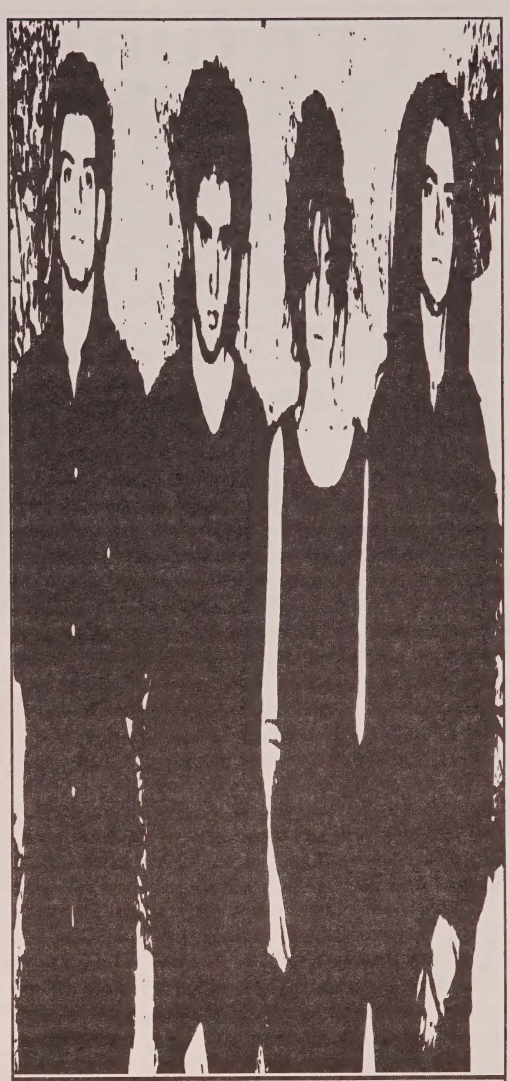
INTERVIEW

CRANES

From Portsmouth, England has emerged one of the darker and more intense bands to be dealt with during this decade. Cranes' unusual style is a refreshing and scraping escape from the shit that out in the popular music world today. Alison's intense vocals combined with the scraping distorted guitars and the wonderful string and piano sounds make up the uniqueness and beauty that is Cranes.

Cranes is a four member band that consists of the brother and sister Jim and Alison Shaw, as well as Matt Cope and Mark Francombe. Wings of Joy, their first U.S. release, came out in January. This Spring, Cranes had a brief tour of the Northeastern U.S. and this summer they were the opening act for the Cure's North American tour.

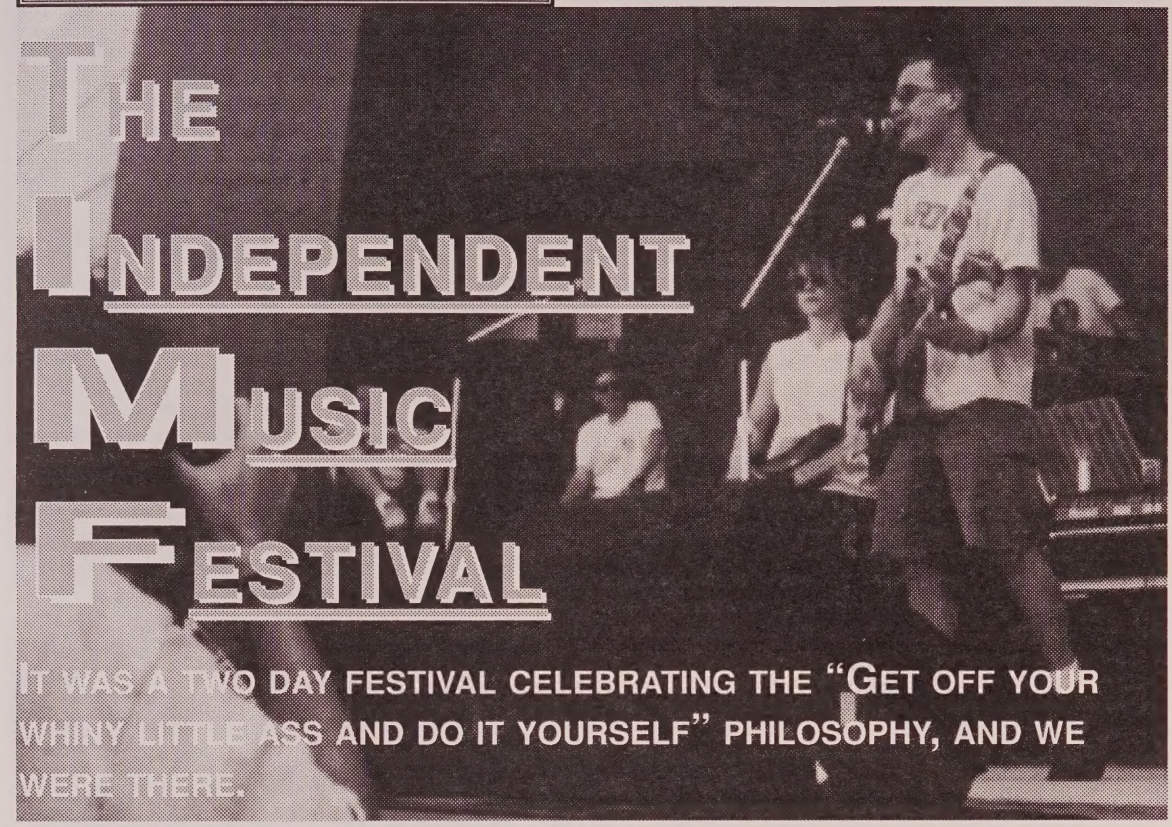
Call Letter: When you [Alison] and Jim were starting out, what did you originally plan on doing?
Alison: We never really saw it as a career when we first started. It was like we were trying to do something to amuse ourselves. We just wanted to do something interesting musically – well, that was what we were attempting.
CL: Was Portsmouth a good place to start?
Ali: Well, there wasn't anything else going on at the time – so it meant we could put all of our energies into it. We had, like, this little studio in a shed – we used to spend twenty-four hours a day in there at times. We got a bit obsessive about it, I suppose, for a period when we were doing the Self Non Self album.
CL: Alison and Jim, what kind of relationship did you two have when you were younger?
Jim: We were pretty good friends. We argue a lot, obviously. You know, we don't hate each other – it's just Ali hates me and I'm really trying to figure out why. [Laughs] She's just so unreasonable. [At this point, Matt and Mark joined in and accused Alison of hating everyone.]
Ali: They're making fun of me as usual.
CL: What do your parents think of this?
Ali: Oh, they're really happy about it now. My mom's really excited and even my dad's excited.
CL: How did you get selected for this [Cure] tour?
Ali: They chose us themselves because they always want to have someone on their tours they actually like. They were considering a few other bands and things, and they decided to choose us – They've got all out records apparently.
CL: Your next performance will be in a venue with 60,000 seats.



Matt Cope Jim Shaw Alison Shaw Mark Francombe

What do you think about that?
Ali: Well, all you can do really is just concentrate on what you're playing 'cause you really can't see much from the stage anyway ... you really can't see the people that are sitting right up at the sides. If you could it would probably be even the more terrifying.
Jim: Before we started we were really nervous just about places this size [15,000 - 20,000 seats], but I think we've really started to get a bit too used to it. It is good to have a really good sound on stage for us – it sounds more [like] what it should be. As far as audience size, when it gets to this size, it might as well be any size – there's just so many people.

– Continued on page 11



THE INDEPENDENT MUSIC FESTIVAL

IT WAS A TWO DAY FESTIVAL CELEBRATING THE "GET OFF YOUR WHINY LITTLE ASS AND DO IT YOURSELF" PHILOSOPHY, AND WE WERE THERE.

Where? Dallas, Texas. When? Saturday and Sunday, August 8th and 9th. What? Good question. It was the Independent Music Festival. Sure, that doesn't tell you much but it tells you everything you really need to know.

First of all you should know that the festival wasn't affiliated with any major record label or promotional company. It was all done "independently." Makes sense, doesn't it? The whole festival was completely independent. It was organized by three of the independent labels in Dallas: Scratched Records, Staplegun Records and Direct Hit Records. The three owners got together and realized that nothing was going on. So they decided to make something happen.

It took them eight months but they pulled it off. They got the resources and got the ball rolling in a fairly big project. All together thirty bands from all over the country got together to play in this two day long celebration of noisy guitars and hoarse voices.

The organizers had a tough job getting the bands. The list of suitable indie bands is small because of the "biggies" eating up all of the groups. Even though most of the "big" indie bands were apparently touring in Europe, Timbuktu, somewhere or not at all, they still managed to get some of the best independents around, like Nation of Ulysses and Cherubs to join in.

Altogether there were twelve independent labels that had bands at the the festival, including Big Money, Direct Hit and , of course, Austin's own Trance Syndicate. Keep in mind, too, that some of the bands that played are really independent and put out their own songs without any label.

Regardless of how many people were there or what labels were there, this sounded like something different. And if it's different, you know KTSB will be there. How could we resist? There it was ... A festival that said, "Bite me," to the big record labels and corporate greed factories. Sure, the greed factories probably didn't even hear them, but at least somebody said something.

Well, we ended up sending some of our staff to the show to get their impressions of this little Lollapalooza. So here they are, in all their glory. Each person has their own views, opinions, fond recollections and/or dreams. You'll get to read all of their thoughts and hopes, you lucky dog you. We hope they had a good time.

(They should've, they got free tickets. But I digress.)

– Mark Gardner

– In all honesty I can't say I expected much from the IMF. The prospect of going to Dallas – a more-or-less dead city – to attend a two-day even organized by three independent record labels didn't seem promising. Arriving at the Fair Park bandshell, I was certain my predictions would be confirmed. The crowd numbered no more than one hundred and fifty and the band performing, ASD [A Simpleton's Dream], sounded like a high school garage band.

I couldn't have been more wrong.

The IMF was the best-run event I've attended recently – even more impressive when one considers the challenge organizing thirty bands must have posed. By dividing the stage in two, the organizers kept everything running right on schedule. And the bands got progressively better as the day wore on.

Saturday's highlights included two great pop-core sets from Nuisance (of California) and Bigdamncrazyweight (from New Mexico), an emotional set by Daniel Johnston (his first in two or three years) and an energetic performance by Steel Pole Bathtub.

Sunday, the event was moved to the Deep Ellum club Trees, ostensibly to charge a seven dollar cover to those who only wanted to see Sunday's performances. An exciting set by Spunk (of Houston) provided the requisite nudity and the first and only pit of the entire weekend.

Sunday's offerings were consistently better and included fantastic performances by God & Texas (who set fire to a monitor with their sheer power), Drive Like Jehu (who, based on the crowd trying to buy tapes and t-shirts were the favorites of the night.) and Dallas' Yeah Yeah Yeah who gave away Yeah3 condoms to the crowd.

For those of you who didn't make it to Dallas last weekend: be very sorry and be ashamed. Low crowd turn-out (at its peak around 300 people) put the organizers out fifteen thousand dollars. [Ouch.] With all of its pluses, we ended up seeing yet another blow to the dwindling music scene in Dallas and to independent music in general."

– The lovely and talented Joy Adams

- O.K., so we get this notion to go to the IMF in Dallas pretty much on a whim. I'm thinkin' that it's going to be one helluva showcase and well worth the time and (somewhat excruciating) effort to get everything organized for a weekend road-trip-o-rama to the Yuppie Capitol of Texas. Well, it was a pain in the cornhole, but it was definitely worth the sweat.

To echo Ms. Adam's sentiment, Saturday's show was running on schedule like the I.R.S. was the Stage Manager. The crowd was small but dedicated, much like the underculture of people who listen to independent alternative music. Twenty-two of the scheduled bands were given half-hour sets while the "big" names were given a whole hour to play with.

The first day started with insane temperatures, poor attendance and pleasureful hardcore. Dallasites' Refractory Period turned on more of the speedcore side, while Denton's Brutal Juice handily one-upped them with talent, dance-style, and kick-butt rhythms. Unfortunately, we sat through the Illegitimate Sons of Jackie O, while our ears begged for mercy. Lithium X-Mas was a welcome relief from the noise, but unfortunately they seemed a bit dull compared to all the hype I heard about them. Scratched Records' most recent acquisition and Austin's rising star Chain Drive opened up a big-ole can a whoop-ass to set the pace for the rest of the evening. Bigdamncrazyweight and Nuisance carried on with this tradition into a hilarious set with Unholy Swill. Along with some interesting original material they threw in a few welcome parody covers of Bruce Springsteen and of course the Jeffersons' theme. They ended with a hearty "fuck you" to a slowly growing crowd to move into the first of the one hour sets with the Nation of Ulysses.

The singer reminded me of a skinny, pissed-off Elvis throwing a temper tantrum. It wasn't as good as I had expected but it brought some energy into the sweltering heat. Houston's drudge-mongers the Pain Teens put on a short but carefully depressing drunken set to take the show into, in my opinion, the highlight of the weekend. Daniel Johnston came on stage at about dusk to a lonely looking set with a Wurlitzer, a chair, three microphones, and a coke. Looking as nervous as Dan Quayle at a Democratic spelling bee, he proceeded to play the only set of music from a different genre at the entire festival.

After frequent reminders that this was his first show in over two years, he played in true Johnston form with broken notes, sloppy tempo, and heartfelt moving lyrics. Following notes on the back of his guitar, he played a short set on the acoustic and then moved to the piano which he can "really play." Reading the lyrics from a notebook held down by his soda, he performed such classics like "Casper the Friendly Ghost" and essentially captured the audience with song-stories about love, loss, and monsters. The crowd really came alive to this set and demanded an encore with a standing ovation. With much thanks to the audience, Mr. Johnston played a satisfying encore and left the stage after playing for a short fifty minutes.

Steel Pole Bathtub came on shortly after that to set the festival back on track with another stunning hardcore

– Continued on page 11

Music Reviews

Foetus Incorporated – *Male* – Big Cat 92

Male was recorded live at CBGB's in New York. Not only is it live, it's a two disk set. Clint Ruin heads up Foetus. He has the bass, guitar and drums from old Swans lineups. He also has samples from the original Cop Shoot Cop lineup. But wait, that's not all – he's also got one hell of a violinist who has worked on other Foetus projects. All of this comes together to form an unparalleled, multi-faceted sound. It all works and forms nightmare sound-track stuff with the usual Foetus wit and a heaviness that rivals any live act on the planet. Even though it is live it has some beautiful studio-like production.

– Suffer Trough Inc.

Youssou N'Dour – *Eyes Open* – Columbia 92

Youssou N'Dour hails from Senegal. He gained wide exposure in the west because of his association with Peter Gabriel. *Eyes Open* is the solid new release to enter the world music scene from Youssou. This west African griot melds the traditional tama (talking drum) rhythms with a more western jazz sound. A great album that has a good message in its songs. This one has Spike Lee as one of the Executive Producers.

– Andy Groeschel

Godflesh – *Pure* – Earache 92

Justin Broadrick, the mastermind of Godflesh, returns with another album of pure eloquence. This album combines the industrial noise of *Slavestate* with the dreariness and thunderous noise of *Streetcleaner*. Godflesh's third LP. Justin has previously been involved with Napalm Death (drums) and Head of David. Based in England, Godflesh hooked up with Robert Hampson for four tracks, including the magnificent "Pure II." If you are unfamiliar with Godflesh, this noise is like an orb which radiates the beauty and violence straight to your heart.

– ?

Steven Jesse Bernstein – *Prison* – Subpop 92

Steven Jesse Bernstein was a cutting-edge poet in Seattle. He died last year. Even though there has been some debate he apparently committed suicide. Bernstein had been featured in the past on the *Subpop 200* compilation. The tracks on *Prison* had been recorded between 1990 and 1991 to eventually be set to music by Duckhunt maestro/prolific producer Steve Fisk. Only the first track was recorded at the time of Bernstein's death. The acerbic words contrast with the varying styles of the background music. This is deeply frightening material. It is *the* autobiography of self-hatred.

– Naomi Shapiro

God is my Co-pilot – *I am not This Body* – Demo

Fuck love rock and Riot Grrrls; this is the true front line. This is a machine-gun burst of Lower East Side jazz/skronk. Mix that with early rough trade punk and in-your-face sexual politics and then you have God is my Co-pilot. Sharon Topper yelps out sixty second explosions of poetry, love, and fist-fucking. They're here, they may or may not be queer – get used to it. This is brilliant! All of the songs are cool. How can anyone *not* like a band that writes a steamy song about cunnilingus without using one of the seven deadly indecent words?

– Craig Koon

Balloonatic – *Living in Your Time* (single) – Fluffer 92

In case you didn't know, Balloonatic is one of the greatest pop bands to come out of Austin. They're back as a heavier, more immediate three-piece band. The first single released with their heavier sound rocks fucking righteously. Both sides are just amazing. I give this my highest recommen-

dations. It has everything you could want: loud, driving songs with perfect melodies, good lyrics, and never a dull or repetitious moment.

– Britt Daniel

Editor's Note: This is also the first release from Naomi Shapiro's new Fluffer label. Since Naomi works at KTSB, we all think you should go buy this so Naomi won't go broke.

Various Artists – *Kill Rock Stars* – Pulp 91

In Olympia, Washington in August of 1991 the International Pop Underground Convention took place. The funny thing about this festival is that it is for bands that have integrity and haven't sold out. All of the songs on this LP were recorded at the festival. This whole thing rocks. There are some big names here, not the least of which is Nirvana, but there are also lots of unsigned, wonderful raw talent on here. This is one piece of vinyl that won't let you down.

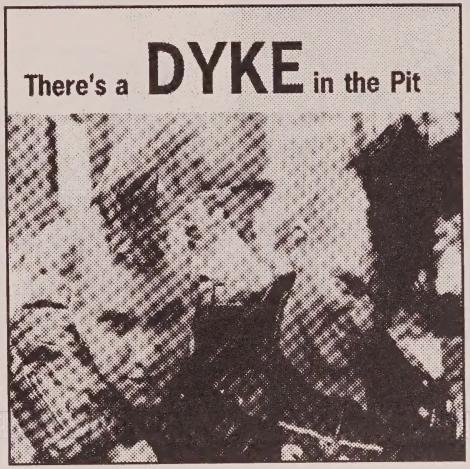
– April Fresh

Various Artists – *Solid Gold Coxsone Style* – Heartbeat 92

"Solid Gold" – the title says it all, and it's no idle boast. These are lush, early 70's Coxsone Dodd produced tracks. These songs evoke a sense of the true Jamaican spirit as conveyed by its music. All of the songs are outstanding, even the Neil Diamond covers. "Declaration of Rights" is incredible. You will feel a sense of joy when you hear "Let Him Live." One day, the "Rivers of Babylon" will dry up and we can all sing songs of freedom. I think you get the idea. This is timeless reggae that will live for generations to come.

– Andy Groeschel

Various Artists – *There's a Dyke in the Pit* – Harp 92



There's a Dyke in the Pit is a 7-inch release of women's groups. The music can best be described as in your face, sludge, grind, spit, kill daisies, music. All of these women are dedicated o changing the idea that only cocks can rock. These women don't make compromises to appease the male establishment. A lot of people say women's bands are a big "thang" so that makes it a fad, a trend. Trends come and go but this is one trend that's here to stay. Why should this be such an anomaly? Gone are the days of a woman singing a song written by a man while backed by an all male band. This is still around, mind you, but now we have something more to look forward to.

– Rebecca Cannon

***Editor's Note*: The men of KTSB still love you, Rebecca.**

In the Nursery – *Duality* – Third Mind 92

In the Nursery is a band in the vein of classical/art music. Some people call it gothic. The band consists of Scottish twin brothers, Klive and Nigel Humberstone, and a French female vocalist, Dolores Marguerite C. This is one of their slower albums. Their music is very relaxing and emotional. Maybe the most interesting part of the CD is the unusual vocals. Listen closely.

– Andrew Gosnell

Boring Whitebread Copy. Let's Ride!
2801 Guadelupe
WATERLOO CYCLES
47 - CYCLE
"We recycle cycles"

Gruene River Company

1404 Gruene Rd

(512) 625-2800

Gift Shop

Groups Welcome

Guides Available

RAFTS • TUBES • INFLATABLE KAYAKS

25% OFF INFLATABLE KAYAKS & RAFTS

GRUENE RIVER CO.

One coupon per group
Not valid w/ any other offer
Good through 1992
Not valid on Saturdays & Holidays

25% OFF TUBES

GRUENE RIVER CO.

One coupon per group
Not valid w/ any other offer
Good through 1992
Not valid on Saturdays & Holidays

FREE ICE CHEST TUBE RENTAL
w/any other rental

GRUENE RIVER CO.

One coupon per group
Not valid w/ any other offer
Good through 1992
Not valid on Saturdays & Holidays

Q: Do you belong to a community group that isn't getting the attention it deserves?

If the answer is "yes" then KTSB is the place for you. We can give you the exposure you need to help your cause. All you need to do is give us a call at 471-5106. Ask for our friendly Community Affairs Director and they will be happy to help you with whatever you need.

Credit Department
Austin CableVision
P O. Box 2105
Austin, Texas 78768-2105

– Continued from page 5

CL: So what do you think about the big America?

Ali: We're a bit overwhelmed by the whole experience, really. We've driven so far ... It's just been brilliant. We've visited places that we've only dreamed of. New Orleans is really good.

CL: Is there anything interesting that you have found along the tour so far?

Ali: We went to Universal Studios in Florida and it was such fun! There was this brilliant Back to the Future ride which was like virtual reality. It was a circular screen and it felt like you were going 300 miles per hour through the sky, and there were explosions and things. You went into a dinosaur's mouth and into its stomach and out again. It felt so real – none of us could believe it. Even the Cure, who are around saying that they are completely jaded and they're not impressed by anything ...

Jim: I was in the same car with Robert Smith and he went, "Aaaaargh!"

Ali: He was screaming his head off. Everyone was just blown away by it.

CL: What are your plans for after this tour?

Ali: Well, I suppose we will be starting to record again for the next LP. It might be out by the end of next year, but probably not until next year I would think.

– Andrew Gosnell

–Continued from page 7

set. The evening ended with a fizzle as the meager crowd marched out of the bandshell.

Although the newspaper printed that the festival was cancelled, it was moved in order to minimize the losses. The Cherubs and the Buck Pets were forced to cancel from Sunday's line-up. Regrettably I was not able to attend the vast majority of the Sunday showcase; however, I'm sure my co-authors are sufficiently covering it for our humble readers.

All in all, with the exception of the financial side of it, the festival was a success in bringing a decent amount of attention to a struggling Dallas underground that needs all the help it can get since the commercialization of Deep Ellum. I send my best wishes to "the three stooges" and hold great admiration for their determination to pull off an event of this magnitude. I think that these people have the same drive to support the music that they enjoy as Daniel Johnston has to create the music that he performs. This stems from an internal necessity for expression if I may psycho-analyze temporarily. This butt's for y'all.

– Mr. Big Hair,
Daron White

Looking for customers?

Owning your own business can be tough. Finding people to spend money at your store is just hard in this day and time. KTSB understands the problems that you have and we want to try to help.

By advertising with KTSB you are tapping into a virtually untouched fountain of diverse people, all of whom spend money. We offer some of the cheapest rates in town and we also try our hardest to make you happy.

If you would like more information on our rates or anything else, give us a call. The number is 471-5106. Ask for the Underwriting Director and we'll help you on your way to making a stronger business.

And don't forget, KTSB is a non-profit organization. That means every advertising dollar you spend with us is 100% tax deductible.

KTSB STUDENT RADIO

AUSTIN CableVision

2191 Woodward
(512) 448-1000
Monday - Friday
7:30 a.m. to 5:30 p.m.

Please add an FM kit to my existing cable service. I understand there is no additional monthly charge.*

Account number_____
Name_____
Service Address_____
City_____State_____ZIP code_____
Phone_____Bus. phone_____

FM outlets ***You must have an active cable outlet to add an FM connector.**

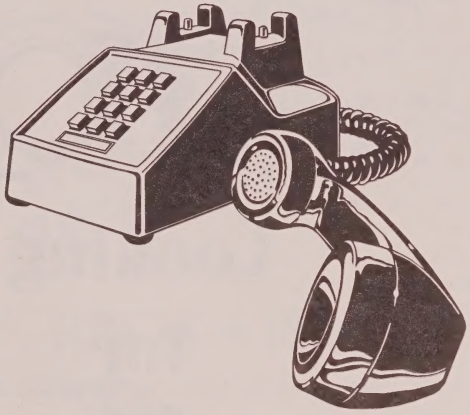
qty.___X $5 per kit =____ + postage $2 per kit____ = total$_____

The total amount will be billed to your Austin CableVision account.

Signature_____Date_____

So you say you want to get KTSB but you just don't have the equipment to hook it up. Fret no longer, grasshopper. We here at KTSB like to look out for our listeners and potential listeners. So, to make your life just a little bit easier and eventually more exciting, we have these nifty little cards.

It's easy to play. First, fill out the card. Then cut out the card. Slap a stamp on the card. Drop the card in the nearest federally approved mail deposit box. Austin Cablevision will then joyfully send you a kit to hook your cable to you radio. Great, huh? Remember, it does cost $5 plus postage. (They'll add it on your next bill.)



To Find Out How You Can Get AIDS, Call.

The only thing you can get from the phone is the facts. Call 458-AIDS.

AIDS Services of Austin

The Call Letter would like to thank ...

KTSB staff and supporters
All of our advertisers
Whoever invented the computer
The fine folks at TSP

University of Texas at Austin
KTSB Radio
P.O. Box D
Austin, Tx 78713-7209

Non-Profit Org.
U.S. Postage
PAID
PERMIT NO.. 77
Austin, Texas